# MARKET STREET

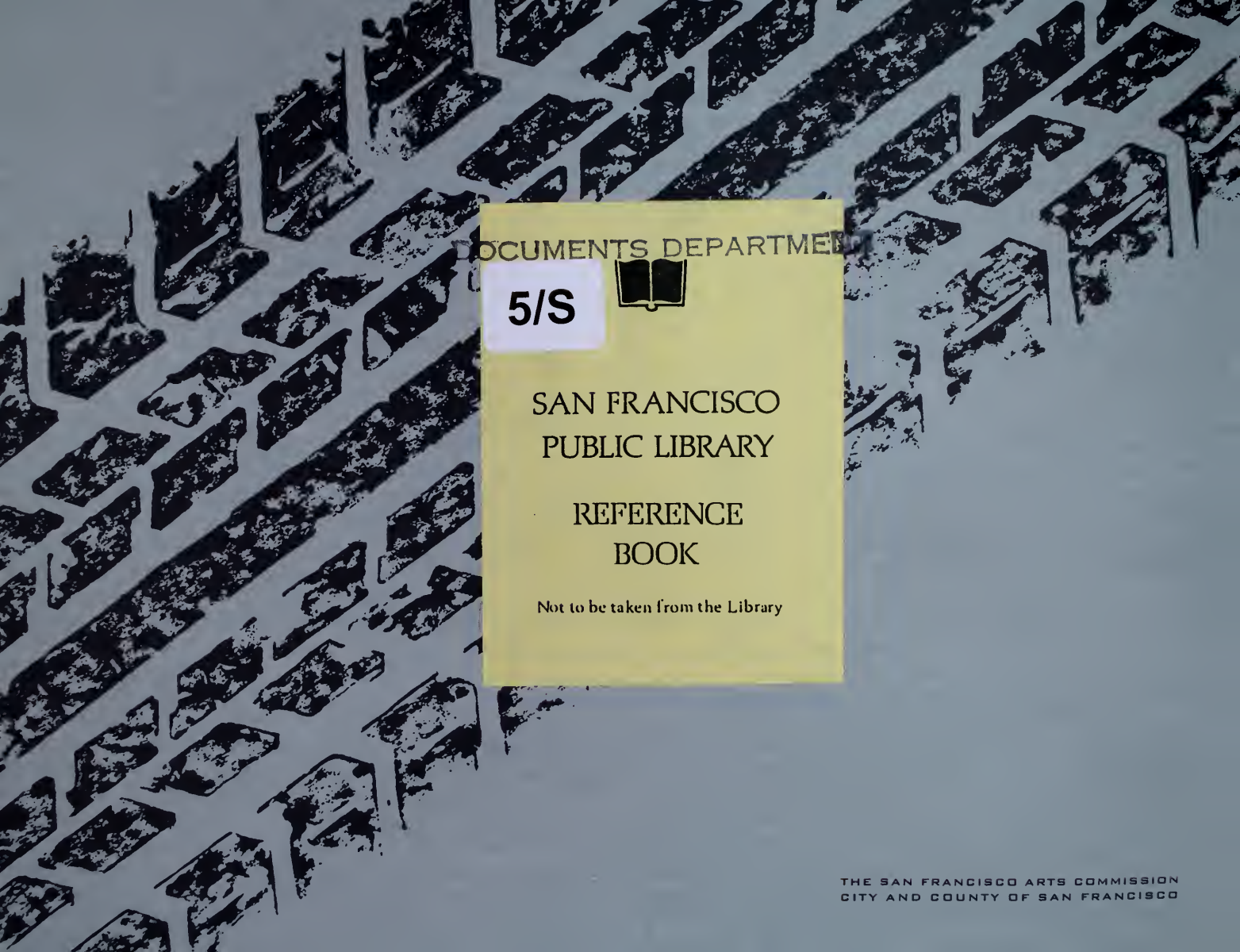
# ART IN TRANSIT

Market Street
Art in Transit
Master Plan

D
REF
700.9794
Ar79a

DOCUMENTS DEPT.
JUN 14 1995
SAN FRANCISCO
PUBLIC LIBRARY

# MASTER PLAN



DOCUMENTS DEPARTMENT
5/S
SAN FRANCISCO
PUBLIC LIBRARY
REFERENCE
BOOK
Not to be taken from the Library

THE SAN FRANCISCO ARTS COMMISSION
CITY AND COUNTY OF SAN FRANCISCO

SAN FRANCISCO PUBLIC LIBRARY
3 1223 03962 3419

# TABLE OF CONTENTS

Introduction ..... 2

Six Questions ..... 3

Perceptions of Public Art ..... 4

Context for Public Art on Market Street ..... 6

Physical and Economic Profiles ..... 8

Impact of Art Program on the Street ..... 9

Program Description ..... 10

Map of Market Street ..... 12

Matrix of Opportunities and Photos of Matrix Sites ..... 14

Application Process ..... 20

Management System ..... 22

Bibliography ..... 23

Acknowledgments ..... 24

End Note ..... IBC

## INTRODUCTION

*We: Andrea Cochran and Christopher Delaney.*

D REF 700.9794 Ar79a

Arts Commission of San Francisco.
Market Street art in transit master plan : 1991?].

**HOW WE CAME TO BE:** We were selected through a competition held by the San Francisco Arts Commission by the Market Street Artist Selection Panel (Judy Chan, Jennifer Dowley, Anne Healy, Leonard Hunter, Hilda Shum).

**OUR MISSION:** To evaluate and develop in the form of an Arts Master Plan a set of guidelines which would identify opportunities for the integration of various forms of art within the Market Street Corridor. The scope of this project is the three mile transit corridor originating at Justin Herman Plaza and terminating at the Castro Street intersection.

**OUR CONCLUSION:** Early in our process, we concluded that the Market Street Art in Transit Program should feature projects of a temporary nature. We believe this is the most effective means of incorporating a public art program into an already built, but constantly changing, environment.

We initiated our work on this document with a series of questions which we posed to ourselves regarding the integration of public art within the urban fabric of the Market Street Corridor. Our subsequent research and discussions spanning January 1990—June 1991 have guided us in the formulation of this present document. It is our hope that the results of this Master Plan will generate a diverse range of artistic expression, both individually and collaboratively, which will continue to expand the public's awareness and perception of public art.



3 1223 03962 3419

S.F. PUBLIC LIBRARY

## SIX QUESTIONS

1. WHAT PERCEPTIONS OF PUBLIC ART ARE HELD BY THE SURROUNDING COMMUNITY?
2. WHAT IS THE CONTEXT FOR PUBLIC ART ON MARKET STREET?
3. WHAT IS THE POTENTIAL IMPACT OF AN ART PROGRAM ON THE STREET?
4. WHAT KIND OF PROGRAM WILL WORK?
5. WHAT IS THE APPLICATION PROCESS?
6. WHAT KIND OF MANAGEMENT SYSTEM IS NEEDED?

# 1

## TRANSMIT

*The following are responses to the question "What would you consider to be the highest form of public art?"*

## WHAT PERCEPTIONS OF PUBLIC ART ARE HELD BY THE SURROUNDING COMMUNITY?

For me, the essence of public art is that it's democratic. Unlike museums or galleries, a work of public art speaks to hundreds of thousands of people, most of whom never come into contact with the formal art world. Art Agnos

Negotiating cobblestones is the highest form of public art. Anonymous

Art is not half as interesting as the business of daily living. David Ireland

Public art, like all art, calls to attention something that we all know individually but have forgotten collectively. In another vein: keep your face washed or leave your muddy boots outside. Mowry Baden

There is a small Garden of Eden on Market Street (Civic Center next to the fountain near Carl's), a "manhole" cover-grating. Inside is a tomato plant which grows tiny tomatoes. Anonymous

1. "Highest" is an elitist term that does not form an appropriate description of public art. 2. The most positive and ethically appropriate form of public art would be a work that provides a voice for communities usually excluded from the public space controlled by the dominant culture. This work could take many forms, from murals constructed with community participation to the opening of cultural centers in public housing projects. 3. Creative dissent, protest, and educational activities that "further social justice" (John Berger) are, to me, the most important forms of public art. As in Toni Lane's work with the

Hayes Valley Arts Learning Center, the Precita Eyes Muralists, Paper Tiger Television West, or the Democracy Project. 4. P.S. Note that the "State" and the corporate system do not often support such work. Marshall Weber

I think it is impossible to conceive of a highest form of public art outside of a utopian and singular conception of the public. As long as there is poverty, homelessness, and hunger, and as long as the public is changing and multifarious, public art can only be an opportunity for conversation. Larry Rinder

Three things: A lure for feeling; Dreaming; Translation. Ron Meyers

Art that is public and of the highest caliber arouses us; it causes a child to point, a grown-up to pause, and a senior to give the nod that wisdom brings. Margie O'Driscoll

Ideally, a work of public art should provoke but not offend. Public art is in the community on a semi-permanent basis. It would be inappropriate for it to be frivolous or trendy. It would be equally inappropriate for it to address issues exclusive to one community of interest. It should speak to all in a language all can understand. That doesn't mean it cannot be specific or personal, but it has to be open, welcoming, and inclusive. The difficulty of satisfying these somewhat contradictory criteria explains why most public art is so disappointing or irrelevant—not to mention offensive. David Bonetti

The highest form of public art on Market Street would be grandiose monuments that will make people stop, look, and give them chills of admiration. Bernard Averbuch and Carolyn Diamond

Greenery and open space. Too often public art, as it has conventionally come to be known, has added to the visual clutter of our already cluttered environment. Karen Tsujimoto

The highest form of public art transforms a neutral, even hostile public space into a kind of family room for the community that uses it—one that is welcoming, exhilarating, functional, nurturing, inspiring; one that commemorates the history and natural cultural and social environments of the place, reminds its users of their shared values and highest aspirations, and encourages diverse activities and discourse to take place within it (which means that it must cater to pedestrians, not vehicles). It should not repress, oppress, inhibit, dwarf, intimidate or condescend; it must be generous and accommodating to every kind of human pageantry. Marcia Tanner P.S. It should not be a shopping mall.

The allowance of chaos. Ann Hamilton

Participatory Engagement. Staff person from City Planning

Art that draws people going about their daily tasks into its sphere of influence without their being conscious of it. Rita Felciano

# 2

## TRANSPORT

*Market Street is a place in constant motion. Commuters, shoppers, messengers, pedestrians, cyclists, autos, scooters, perambulators, buses: people are continually en route.*

## WHAT IS THE CONTEXT FOR PUBLIC ART ON MARKET STREET?

Market Street is the symbolic lifeblood of the city, our original main street, a diagonal slice of life that bisects and touches the city's rectilinear grid of streets. It is an artery that links the city's divergent districts and neighborhoods. Market touches the Castro, the Mission, the Haight, the Tenderloin, the Civic Center, and the downtown financial and retail districts.

Market Street represents a panoply of cultures. Its users, residents and merchants hold widely divergent opinions about issues as seemingly innocuous as the placement of benches in sidewalk areas. They are passionate about their beliefs and their right to express their opinions.

Market Street is a dense, occupied environment. Public art programs involving new construction usually afford artists the opportunity to affect architecture and urban design; here artists must work with an already built condition.

Market Street is an environment characterized by exchange and interaction: it is a marketplace of ideas.

**A CULTURE OF NUMBERS DIVIDED BY TIME:** The Market Street corridor includes transit systems located at grade and below grade operated by both BART and Muni. On a weekday basis on Market Street there are more than 185,000 Muni surface transit trips, 150,000 Muni Metro subsurface trips, and 100,000 BART subsurface transit trips.

Additionally, Golden Gate Transit services Market Street with 9,000 riders (18,000 trips) per weekday as well as some 2,500

passengers (500 trips) arriving at and departing from the Ferry terminal at the terminus of Market Street, daily. Over and above this use there is a relatively low number of private and commercial vehicles which range between 10,000–18,000 daily; of this, trucks represent less than 6% of this figure.

At peak hours, 7AM-9AM and 4PM-6PM, there are over 100 Muni buses per hour passing both east and west. These 100 or so buses comprise 17 out of 50 lines which serve the city.

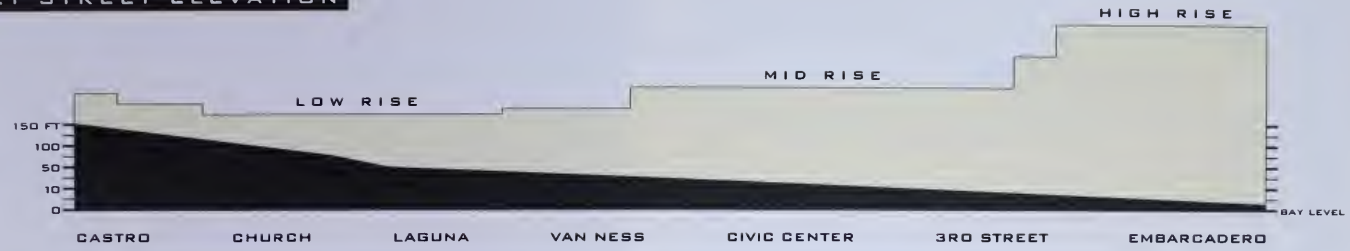
Pedestrian traffic varies considerably by area, however at the peak hours in the busiest section of downtown, the area between Montgomery and Powell has a pedestrian load of 4,000 people per hour passing a given point. This volume decreases in a westerly direction with the exception of the Castro Street area which enjoys a lively pedestrian population.

Other public transportation which serves the downtown area but does not directly service Market Street are the Cal Train, AC Transit and Samtrans bus lines. Passengers from these systems would enter Market Street on Muni or by foot.

CLIMATE: There is a constant westerly wind pattern on Market Street. The velocity of this wind can be very hostile to human use. The distinct chill factor that is linked to the fog and wind pattern is surprisingly evident in the months of May-August when least expected by the occasional user. In addition, the south side of the street is significantly cooler as it is frequently in shadow and receives less sunlight than the north side of the street.

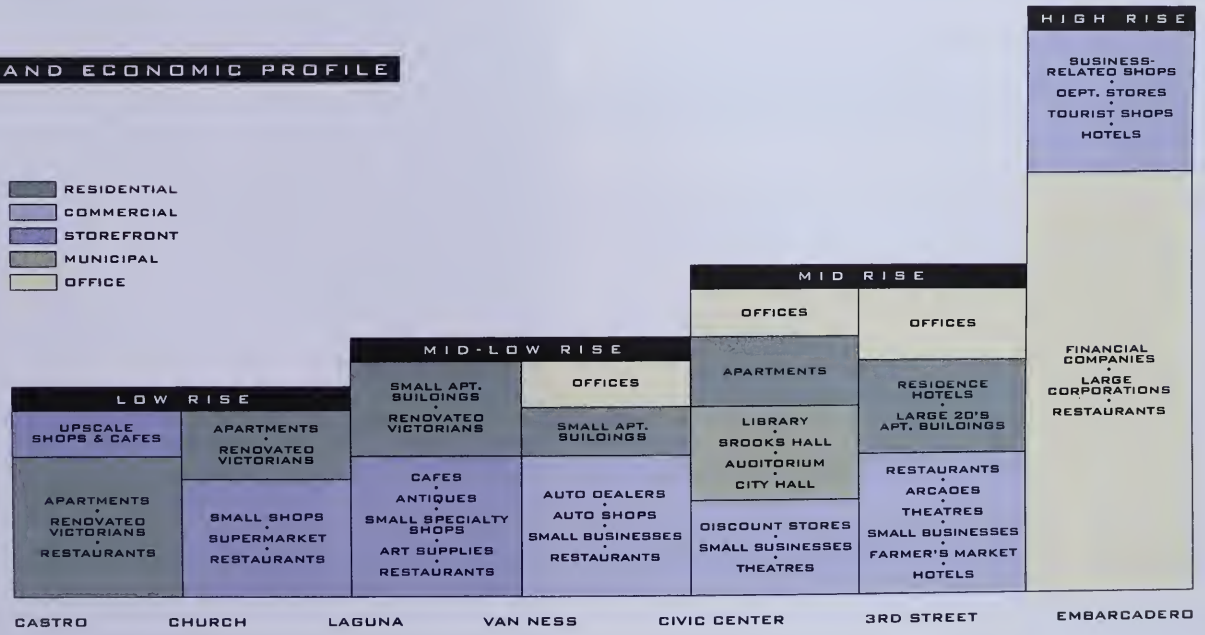
Artists should be aware of this factor but might also think of ways to use the wind and fog as potential resources.

## MARKET STREET ELEVATION




The street rises in elevation as it extends west, terminating in a vista of the Twin Peaks summit. The total grade change is 150 feet over the 3 miles from the Ferry Building to Castro Street.

## PHYSICAL AND ECONOMIC PROFILE



# 3



Public art cannot in and of itself revitalize Market Street, but by virtue of bringing new energy to the street through heightened cultural activity, it can be a catalyst for change and other revitalization efforts. It is an investment in our urban culture.

## WHAT IS THE POTENTIAL IMPACT OF AN ART PROGRAM ON THE STREET?

The presence of artwork and working artists will be a stimulus in creating a more human, accessible and engaging environment for a changing mix of observers and participants. Artwork on Market can increase pedestrian traffic and use of the street. This influx of new people to Market will generate a chain reaction - people will take public transit to see art projects and will patronize Market Street restaurants, cafes, bars and shops. The street will become a destination as well as a thoroughfare.

The integration of public art within the matrix of Market Street can positively affect the experience of both the occasional and frequent users of the street. While an art program cannot save a failing social system, it can cause people to react to and question existing patterns created by such a system. The artist is free to critique, to comment, to redefine and to question her/his social/political constructs through the venue of this program.

Art can't serve as a band-aid for ineffective design. Public art inserted into the urban fabric of the street should avoid the trend of ornamentation and decoration to enhance a deteriorating infrastructure. For instance, art cannot relieve a poorly designed plaza which is too windy, too shady, and home to a disruptive population base.

"On the street, public art might be something you almost don't notice like a streetlight or a fire hydrant. Later, after you've passed it by, you might have a vague remembrance of something though you can't pinpoint where that memory came from, like a song that you can't get out of your head." Vito Acconci

# 4

## WHAT KIND OF PROGRAM WILL WORK?

Although this will be an extension of the City's existing Public Art Program, established in 1969 by ordinance, the Market Street program is unique in that it is not restricted by the mandate of permanent visual art as are other projects funded through the Percent for Art ordinance. The sole restriction of the Market Street funding source is that the money be spent for art on Market. Projects in the visual, performing, media and literary arts will be showcased in the Market Street program both above-ground and below-ground.

Because Market Street is a densely built environment which art projects must "fit into," we have concluded that public art which is not integrated into the fabric of construction is most successful if it is temporary. The art program should allow for maximum flexibility and spontaneity. Permanent artworks are discouraged unless they are incorporated into new construction or unless artists can provide a strong rationale for inclusion in the streetscape.

Unlike other plans, this is not a blueprint for the street, citing projects in which medium, location and subject matter are defined. Artist-initiated projects will be encouraged—site-specific responses to the context of the street environment, history, use, myth and urban design. Projects in all media are possible. An accompanying matrix identifies potential opportunities.

All projects proposed for Market Street should be designed to function within the fabric of the streetscape. Whether subtle or shocking, their existence must make sense and have meaning in the physical and social context proposed.

- **PROGRAM DIRECTION:**
  Art in Transit will be an ongoing rotation of programs and activities, a continuous invention of art on the street. The programming system will consist of projects of different life cycle lengths, which will have corresponding funding allocations. The budgets for these categories are flexible depending on the nature and complexity of the proposal and the changing value of the dollar as the program evolves and matures. Exceptions can be made at the recommendation of the Selection Panel.

- **PROGRAM CATEGORIES:**
  Permanent (Funding up to $10,000)
  While the Market Street Program will primarily emphasize temporary projects, permanent works will be considered in certain

situations if an artist can provide a strong rationale for its placement on the street. It is essential that all permanent works proposed be site-specific to Market Street and make a contribution to their context. This category may include, but is not limited to, the following: sculpture, pieces set in the pavement, sound installations, artist-designed furniture, ceramic or metal murals, and fountains.

Temporary: duration 4 months to 1 year (Funding up to $5,000)
This category may include 3-dimensional sculpture of a temporary nature, multi-media installations and collaborations, performance series, film or video installations, a temporary garden or park, banners, etc.

Short Term: duration of 1 month or less (Honoraria $500–$1,500)
This could include events, performance series, parades, responses to current events, recitations, story-telling, window treatments, other short term displays, light projections, etc.

In addition, there will be several ongoing program series which presently include:

• Gannett bus shelter kiosks along Market Street. As part of the Art in Transit Program, the Arts Commission has one space reserved in each of the 25 advertising kiosks that line Market Street. These will provide a venue for a changing series of 2-dimensional artwork. This might take the form of a literary and visual collaboration. Each series should project a sense of continuity streetwide. From time to time, space may be available for a calendar of Market Street programs or for other arts organizations to present announcements.

• Vitrines to be located within BART and Muni stations. These vitrines can function as "mini-museums," enabling organizations to curate exhibits outside of their established venues to reach a broader audience. Vitrines are not meant for advertising purposes.

## PARTNERSHIPS:

Public art on Market will also encourage partnerships of varying combinations. We invite local arts organizations to join us in combining talent and resources to develop projects of mutual benefit. A successful example of the potential for partnerships is the collaboration that occurred between the Arts Commission, the Exploratorium and Cinematheque in April of 1991 which resulted in a free outdoor screening of films both historic and contemporary, specific to Market Street. More than 600 persons attended this event which was a product of combining financial resources with curatorial expertise and technical acumen.

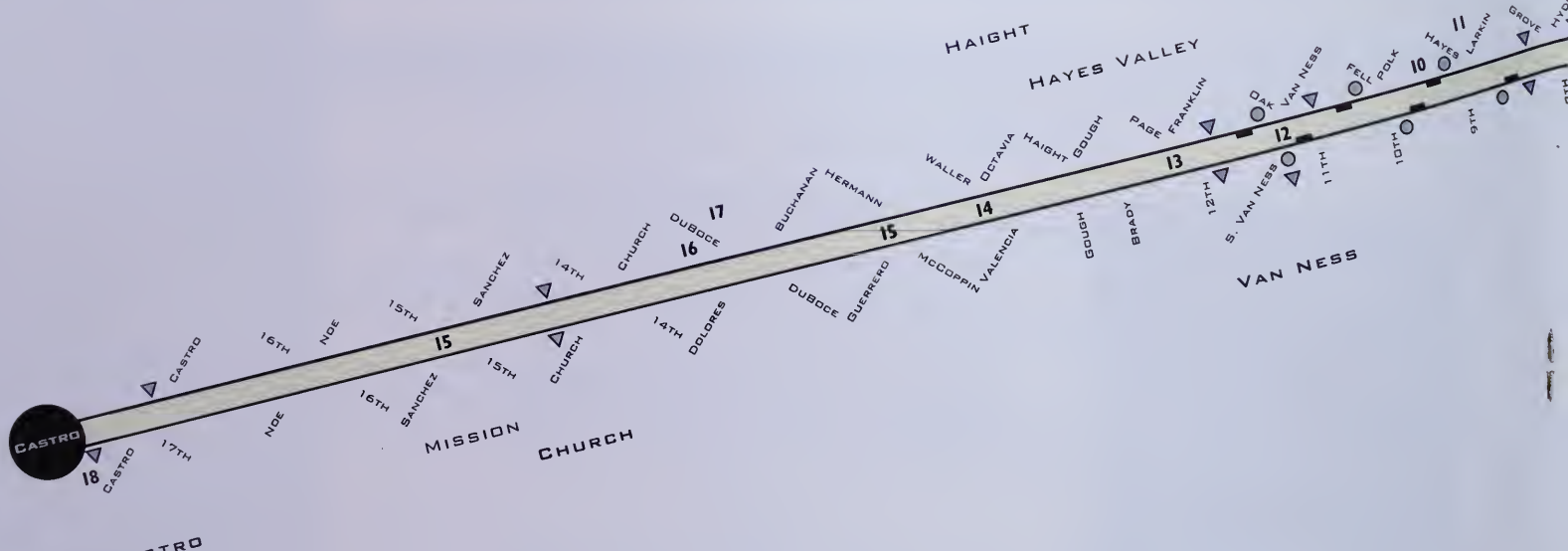
To make Market an art zone, we encourage alternative non-profit art spaces to consider a relocation to Market. To support this move, an annual honorarium may be awarded to organizations in exchange for ongoing window and sidewalk art displays.

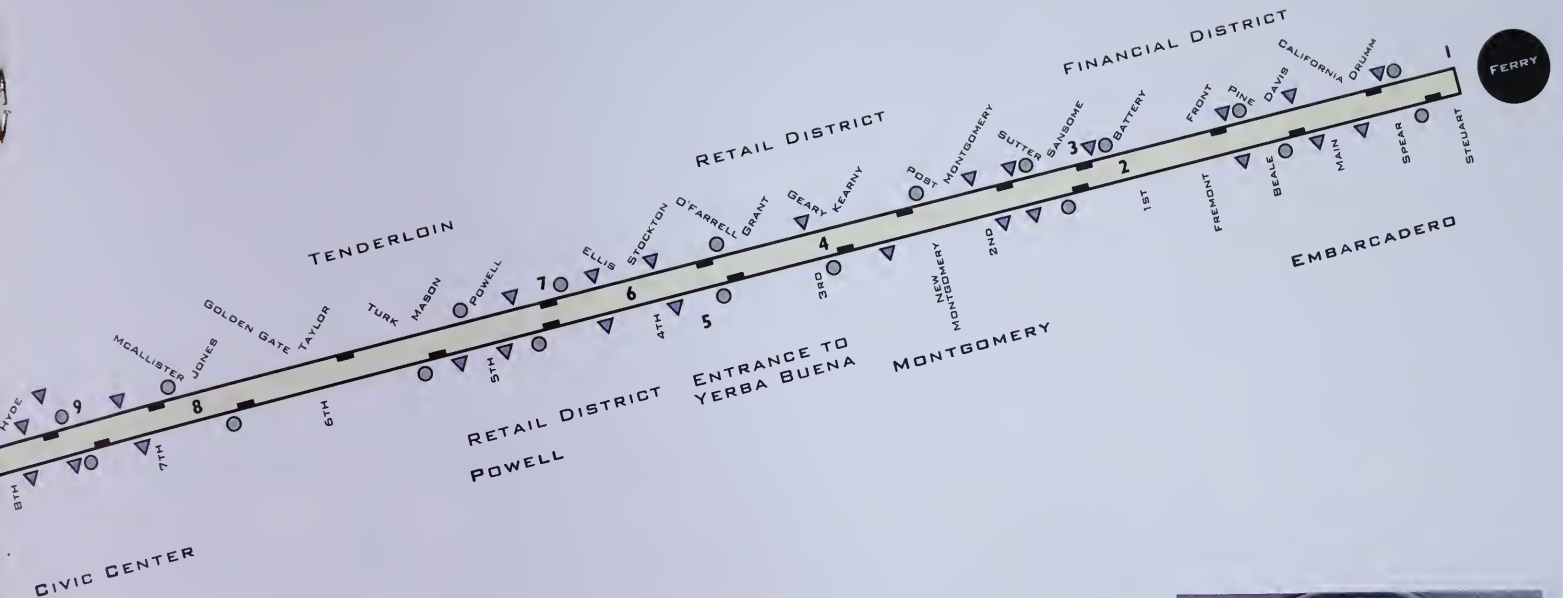
Artists could collaborate with Market Street businesses in the development of projects. For instance, artists might create installations in ground floor window spaces to serve an artistic as well as a commercial purpose. Or artists might document the merchants and residents of the street and display these works in the Market Street kiosks or in the corridors of transit stations, etc.

As the program commences in the fall of 1991, to introduce street users to the Market Street Art in Transit program and engage them in the process, a series of posters, placed in the advertising kiosks, will pose the question: What would you consider to be the highest form of public art? An address where responses can be sent will be included. Subsequent poster series will feature selected responses of the public.

## TRANSECT

*The first official map of San Francisco by William Eddy was published in 1851 and shows Market Street cutting through the city at its current 55° angle.*





**LEGEND**

- *Bart/Muni Entrance*
- *Bus Shelter*
- *Street Kiosks*
- **1–18** *Matrix Sites*

**PHYSICAL LAYOUT:** Market Street is a sequence of fulcrums from which distinct physical and cultural communities radiate. These fulcrums are created at the cross axes of two urban grids. As a result of this geometry a series of triangular islands are formed on the north side of the street.

The matrix of opportunities provides an outline of various sites along Market St. from the Embarcadero to Castro St., which may suggest potential areas of exploration in creating future projects. Each application cycle will recommend sites selected from the Matrix.

# MARKET STREET ART IN TRANSIT MATRIX OF OPPORTUNITIES

| SITE DESCRIPTION | OPPORTUNITIES FOR PERMANENT WORK | OPPORTUNITIES FOR TEMPORARY WORK | OPPORTUNITIES FOR PERFORMANCE |
|---|---|---|---|
| 1. JUSTIN HERMAN PLAZA/FERRY PARK<br>Terminus of Market Street. Present Plaza will increase in size/importance with the removal of the Embarcadero Freeway. View to Twin Peaks from foot of Market. | Opportunity for re-evaluation of the plaza and its relationship to waterfront. | Partnership Program w/ artists or arts organizations and Arts Commission. Focus on all aspects of climate, physical location, historical significance; i.e., site specific piece dealing with wind, light, movement and sound. | Lunchtime performances during the M–F work week with skateboard, roller skates on the weekend at transit corridor between Ferry Building and lower Market. |
| 2A. FIRST STREET AND MARKET<br>Historic shoreline of SF transverses Market from First to Battery. | Response to the historical original shoreline. | | |
| 2B. MECHANICS PLAZA<br>Windy triangular plaza (Battery at Bush) with stationary benches facing bronze monument to labor & industry. | | | Partnership between unions and guilds and the Arts Commission for a noontime series celebrating the history of craft guilds in the city's growth. Additional opportunity for performance, and poetry readings. |
| 3. SUTTER AND SANSOME, NE CORNER<br>Private coffee bar, outdoor seating areas and a stone wall enclosed garden surround this large, rounded corner which serves as the community base for bike messengers. | Focus on the corner or the land adjacent to the wall. | Response to this area's use as hub/meeting place for bicycle messengers. | Potential site for performance in sunken Zellerbach plaza (pending permission from property owner). |
| 4. INTERSECTION OF THIRD ST., MARKET AND GEARY<br>Historic newspaper triangle & original hub of the city. Also location of the first SF transit line. Great deal of traffic congestion from South of Market to the Financial and shopping districts. | Celebration/acknowledgment of "free speech" newspaper triangle and historic information hub of the city. | Media and Communication Arts Program featuring the written and spoken word. | Area is a performance piece itself: transit day and night. |
| 5. ENTRANCE TO YERBA BUENA CENTER<br>New cultural heart of the city, South of Market between 3rd & 4th. | Potential to mark entrance to one of the major pedestrian arteries to Yerba Buena Arts Center. | Partnership program with merchants and restaurants. | |
| 6. ELLIS & STOCKTON TRAFFIC ISLAND<br>Large L-shaped traffic island; entrance to shopping district. | Opportunity for a commissioned or donated piece (piece cannot obstruct access or visibility of pedestrians or vehicles). | | |
| 7. HALLADIE PLAZA<br>Cable car terminus, Powell Street BART & Muni stations, retail hub. Brick sidewalk area and terraced plantings descending into lower brick plaza with benches. Location of Visitor's Center. | Commemorate Charlotte Brown, civil rights pioneer who in 1863 successfully contested being ejected from a public streetcar due to her race. Design competition for individual exterior chairs and benches. Remove existing linear benches. Add a cafe on wheels. Design tables as chess and checker tables. | Performance series in honor of Bernard Averbuch, known as the Mayor of Market Street, founder of Greater Market Street Foundation. | Chess tournaments are currently on sidewalk. Designate second tier of planting area facing south or west wall as a performance space to be used for variety of performances such as rap, tap, salsa, gospel, vernacular music, local bands, classical music, opera, film, mime, storytelling. |
| 8. JONES & McALLISTER<br>Historic Hibernia Bank Building now houses police headquarters adjacent to triangular traffic island. | Opportunity for a commissioned or donated piece (piece cannot obstruct access or visibility of pedestrians or vehicles). | | |
| 9. UN PLAZA AREA (7TH–9TH STREETS)<br>Twice weekly farmer's market and transient population base. Civic Center Muni/BART station entrance and large brick plaza with geometrical fountain. City's first cemetery located at Hyde at Fulton. Underground stream running through area. | 1. Opportunity for an art paving piece cut into existing sidewalk.<br>2. Booksellers' market: vendors in stalls in the area adjacent to Market Street. | 1. Vendors on Market to demonstrate their crafts: twigs, willow, ceramic, stone.<br>2. Video terminal at Civic Center station transmitting performances from nearby theatres to the street—simultaneously or at designated high use times. | |

1.
JUSTIN HERMAN
PLAZA/FERRY PARK
2A.
FIRST STREET AND MARKET
2B.
MECHANICS PLAZA
3.
SUTTER AND SANSOME
NE CORNER
4.
INTERSECTION OF THIRD ST.,
MARKET AND GEARY
5.
ENTRANCE TO
YERBA BUENA CENTER
6.
ELLIS AND STOCKTON
TRAFFIC ISLAND
SIDEWALK CLOSED
PEDESTRIAN ACCESS
NO UNAUTHORIZED PERSONNEL ALLOWED

# MARKET STREET ART IN TRANSIT MATRIX OF OPPORTUNITIES

| SITE DESCRIPTION | OPPORTUNITIES FOR PERMANENT WORK | OPPORTUNITIES FOR TEMPORARY WORK | OPPORTUNITIES FOR PERFORMANCE |
|---|---|---|---|
| **10. FOX PLAZA**<br>The intersection of Fox Plaza and 9th signals the Civic Center entrance as well as historic memory of a once vital performing and film arts district. | Commemorate history of district (opera, literature, music, film). (Permission from property owner required.) | Window displays in vacant storefronts. (Permission from property owner required.) | |
| **11. 8TH AND 9TH, BROOKS HALL**<br>Unimpressive entrance to Civic Center— rear of building faces you upon approach. Large vacant wall space. Building used for conventions, conferences, lectures, and performances. | Consider rerouting traffic (North on 8th and South on 9th) to improve entry sequence to city hall. Do something to this wall! | Video wall or LED screen to display visual and/or word art. | |
| **12. VAN NESS INTERSECTION**<br>Major north/south traffic thoroughfare with Muni service both above and below ground. | Commemorate the fire line where the fire generated from the 1906 earthquake was successfully stopped. | | |
| **13. FRANKLIN/PAGE INTERSECTION AT MARKET**<br>Major left turn lane for traffic moving east on Market. Currently ad hoc outdoor performances occur here on abandoned lots or lots used as daytime paid parking lots. | Island adjacent to left turn lane on Market presents opportunity. Whatever is proposed should not obstruct access or visibility of pedestrians or drivers. | Lots/Windows Program: Many stores on this block are vacant. Vacant storefronts suggest settings for activities in various media or relocation of arts organizations to this area. Empty lots can be used for visual and performing art projects. | |
| **14. FREEWAY OVERPASS**<br>Distinct acoustics currently invite ad hoc performances which utilize acoustic qualities of site. | LED sign spanning the west side of the freeway band facing upper Market as entry gate to downtown. | | |
| **15. MEDIAN TRACK REPLACEMENT** | Median Island Meditation: Site-specific relationship to the movement of vehicles and the climate. Locate palms on axis to extend the planting pattern of Dolores Street to its intersection at Market. | | |
| **16. SAFEWAY TRIANGLE (CHRISTMAS TREE SALE AREA)** | | Temporary use for games, seating — something that will allow re-conversion to a Christmas tree lot. | The Sporting Art, a daily show on the game courts. |
| **17. MINT HILL**<br>Hillside is the last remaining geology/geography which is original to Market Street. | | | |
| **18. CASTRO STREET STATION**<br>Major community gathering place and Muni station for three underground lines. | Harvey Milk Plaza: redesign planting and generate ideas for sculpture from community competition. Focus on the corner or the land adjacent to the wall. | Rotating community-oriented display. | |

7.
HALLADIE PLAZA

8.
JONES & McALLISTER

9.
UN PLAZA AREA
(7TH 9TH STREETS)

10.
FOX PLAZA

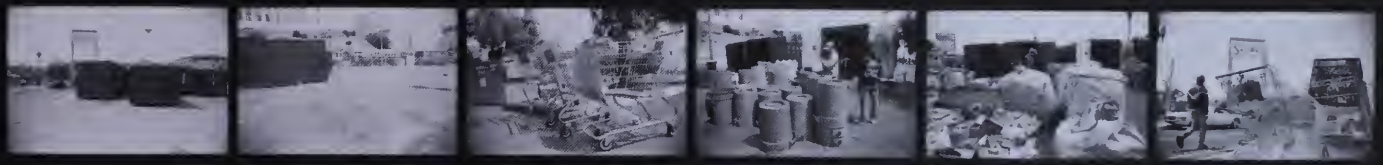
11.
8TH AND 9TH,
BROOKS HALL

12.
ELLIS AND STOCKTON
TRAFFIC ISLAND

13.
FRANKLIN/PAGE
INTERSECTION

14.
FREEWAY OVERPASS

15.
MEDIAN TRUCK REPLACEMENT



16.
SAFEWAY TRIANGLE
(CHRISTMAS TREE SALE AREA)

17.
MINT HILL

18.
CASTRO STREET STATION

## STREETWIDE PROJECTS: ABOVE GROUND

| | OPPORTUNITIES FOR PERMANENT WORK | OPPORTUNITIES FOR TEMPORARY WORK | OPPORTUNITIES FOR PERFORMANCE |
|---|---|---|---|
| **A.** BANNER PROGRAM | Possible partnership with sister cities. | Banners to be hung on every other of 210 path of Gold light fixtures on Market St. between Embarcadero and Van Ness. To be changed on a 4–6 month basis. | Lunch time performances during the M-F work week with skate board, roller skates on the weekend at transit corridor between Ferry Building and lower Market. |
| **B.** GANNETT KIOSKS<br>Each advertising kiosk includes three (4'x6') display panels. The panel facing pedestrians is reserved for the use of this program. | Outdoor Gallery: 25 4'x6' panels which would change every three months. | Partnership program with SF art galleries. Every 8–12 weeks a new exhibition which focuses on the street (i.e. workers, places, etc.) is mounted on the kiosks/panels. This is not an ad campaign for galleries. | |
| **C.** NEWSPAPER RACK DESIGN | Competition to design newspaper racks. | | |
| **D.** STREET FURNITURE COMPETITION | Competition to generate individually selected pieces to form the aggregate experience of the street. | | |
| **E.** SIDEWALK RENOVATION PROGRAM | Walk on Words; A joint partnership program with Department of Public Works and the Arts Commission. As sidewalks are renovated adjacent to Upper Market Street reconstruction, artists will be commissioned to create phrases that can be scored or inset with letters into the paving. | | |
| **F.** MARKET STREET, A PHOTO DOCUMENTARY | Photographers chronicle the life of the street, possibly forming the basis for a Market Street yearbook or archive. | | |
| **G.** UTILIZATION OF THE ENVIRONMENTAL CHARACTER OF THE STREET | | Wind and/or sound pieces site to be determined by proposal generated by artist. | |

## STREETWIDE PROJECTS: BELOW GROUND TRANSIT STATIONS

| | OPPORTUNITIES FOR PERMANENT WORK | OPPORTUNITIES FOR TEMPORARY WORK | OPPORTUNITIES FOR PERFORMANCE |
|---|---|---|---|
| **A.** MUNI PLATFORM LEVELS OF MEZZANINE | Pending permission from Muni & BART:<br>1. Video monitors & LED signs could be used for artists' poems and imagery.<br>2. Opportunity for sound installation.<br>3. Free lending library. Artists commissioned to design bookcases. | Book collection to change as commuters contribute and exchange their books through this free lending library located in selected stations. | |
| **B.** TUNNELS | | Pending permission from Muni:<br>Baffles would be installed in the tunnels of selected stations. An artist would place sequential fixed images behind the baffle, creating the illusion of animation as the train speeds past. Images would be changed periodically. | |

# 5

## WHAT IS THE APPLICATION PROCESS?

**APPLICATION PROCESS:** Each calendar year the Arts Commission will establish the number of program application cycles and specific guidelines per cycle. For each application cycle a list of recommended sites will be announced. Applicants may propose projects in any program category—permanent, temporary, short-term—and in any media. In addition there will be an open category which will allow artists to propose sites other than those represented in the categories announced. This structure will try to ensure that art is programmed over the geographic length of Market and that different artistic mediums are equally represented. We allow that this system may evolve, once it has been established and tested, into one in which no predetermination of sites is established and artists are free to propose to the Commission sites they choose to work with.

These are guidelines only; an open category will always be included. The Arts Commission reserves the option to forego programming in advertised categories, dependent upon jury evaluation of proposals submitted. In certain situations, the Commission may program outside of regular cycles to remain flexible and responsive to timely events.

**REVIEW:** Submissions will be reviewed by the Market Street Selection Panel and a Market Street Advisory Committee with decisions subject to the approval of the San Francisco Arts Commission. The Selection Panel is composed of a representative of the Visual Arts Committee of the Arts Commission and local art and urban design professionals. The Advisory Committee in-cludes representatives of the Public Utilities Commission, the Department of Public Works, Muni, BART and Market Street businesses.

**GENERAL APPLICATION GUIDELINES:** Artists are encouraged to personally investigate the street to identify sites where they wish to work. In evaluating sites, keep in mind climatic factors, pedestrian traffic, and use of areas at different times of day. Applications should comment on the impact of the proposed project to the street relative to pedestrian and commuter traffic, social issues, urban design issues. All proposals will require:

- Resume
- Statement of approach
- Information about where you wish to work
- Projected duration of project

Proposals will not be accepted for projects in the street itself, on passenger boarding islands, or any placement that can be taken as a safety hazard because of liability and safety concerns.

**SPECIFIC APPLICATION GUIDELINES:** In addition to general requirements indicated above, specific requirements will be defined in supplementary forms used to announce each application cycle. These will vary depending on media, e.g. video cassette tapes for performance, writing samples for literary projects, slides for visual works.

**GUIDELINES FOR PARTNERSHIPS/COLLABORATIONS WITH ORGANIZATIONS:** The Arts Commission will provide funding as outlined in program categories above, and facilitation of the approval process through city departments and other jurisdictions.

Organizations must supply administration services relative to coordination and planning of event or installation; and technical support and equipment needed for project unless other arrangements are made and agreed to by the San Francisco Arts Commission.

The organization must acknowledge the sponsorship of the Arts Commission in all information regarding the project.

# 6

**TRANSLATE**

*The Market Street Program will be managed by a Project Coordinator, under the jurisdiction of the public art program of the San Francisco Arts Commission, with counsel from the Market Street Selection Panel and the Market Street Advisory Committee.*

## WHAT KIND OF MANAGEMENT SYSTEM IS NEEDED?

### THE ROLE OF THE PROJECT COORDINATOR WILL ENCOMPASS:

1. Announcement of competition calendar for program cycles.

2. Liaison between artists and various city agencies having jurisdiction over the street. Coordinator will basically run interference for the artist, facilitating relationships with public, merchants, government, Muni, BART, arts community, and press.

3. Application for grants from private and government sources to maintain program's financial resources. Coordinator will also pursue and create opportunities for donations to program (i.e use of billboard space, donation of sound and video equipment, etc.).

4. Additional recommendations for technical services and publicity based on research of Art in Transit programs in other cities.

The Selection Panel will help ensure that programming is consistent with the philosophy of the Market Street Program. Panelists may rotate off the panel, and new individuals will be selected to serve a term.

The Advisory Committee will provide technical analysis of projects on issues regarding maintenance, safety, transit ridership, etc.

# BIBLIOGRAPHY


Brett, Guy. "Rasheed Argeen's London Billboards," Art In America.

Burns, Jim. "Market Street: A Profile," San Francisco Arts Commission, 1988.

Cruikshank, Jeffrey L. and Pam Korza. Going Public: A field guide to developments in art public places, Amherst, MA: Arts Extension Service and the National Endowment for the Arts, 1988.

Grundberg, Andy. "Art Under Attack Who Dares Say That It's Not Good," The New York Times, November 25, 1990.

Kaprow, Allan. "The Meaning of Life," Artforum, Summer 1990.

Lobate, Phillip. "Tripping the Light Fantastic is No Picnic," The New York Times, November 25, 1990.

Lueck, Thomas J. "Are Plazas Public Boons or Nuisances?" The New York Times, October 7, 1990.

Phillips, Patricia C. "Temporality and Public Art," Art Journal, p.334 Winter 1989.

"Profiles Open, Available, Useful," The New Yorker, March 1990.

San Francisco Arts Commission. "The Great Monuments of Market Street," Glendale Federal Savings, 1988.

Schwartz, Joyce Pomeroy. "Public Art: Works of Art For Public Spaces," Encyclopedia of Architecture Design, Engineering & Construction, Volume 4, p.112–138. John Wiley & Sons, New York.

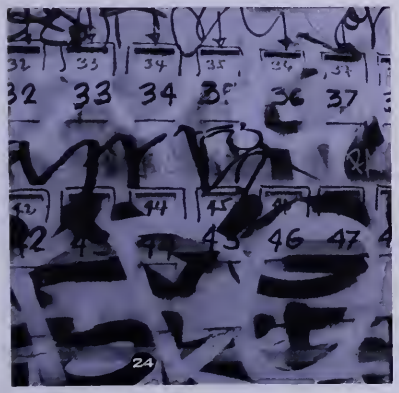
Sennet, Richard. "What became of the public square?" Harper's, July 1990.

Solnit, Rebecca. "Public Art, Models & Drawings," exhibit brochure, San Francisco State University, 1990.

Stroll Magazine (The Magazine of Outdoor Art and Street Culture) "Holzer, Haring and Die Hapsburgs." New York, NY Creative Time, November–January 1986.

Tufte, Edward R. Envisioning Information, Graphics Press, Cheshire, CT 1990.

**THANK YOU** Bernard Averbuch, Grey Brechin, Herb Meier, Mansour Niofar, Wendy Feuer, Melissa Feldman, John Marks, Lovester Law, Rudy Nothenberg, Lew Lillian, Ann Hamilton, John Chandler, Tom Thornton, Vitale Troyen, Lee Knight, Jamie Levin, Greg Chan, Kim Barron, Anne MacDonald, Paul Lord, Peter Richards, Eleanor Beaton, Charles Kascal, Andie Cochran, Raymond Wong, Robert Keenan, Koorosh Hariri, Robert Wood, Richard Wenzel, Robert Reynolds, Gabrielle Shubert, Margie O'Driscoll, Maya Emsden, Doug Wright, Leonard Hunter, Helene Fried, Anne Healy, Stanley Herzstein, Sr., Steve Shotland, Topher Delaney, Sandra Bloodworth, Cee Brown, Cathy Sneed-Marcum, Jim Burns, Jennifer Dowley, Susan Pontious, Laura Gabbert, Roger Berry, Tim Collins, Suzanne Lacy, Michael Manwaring, Mark Casagrande, Anne Hatch, Richard Handel, Marie Regan, Tim O'Toole, Richard Woods, John Marks, Tom Thornton, Donald Chee, Tonia MacNeil, Jill Manton, Carolyn Diamond, Nancy Boas, Amalia Mesa-Bains, Robert LaRocca, Susan Miller, Barbara Sklar, Pamela Greene, Ann Chamberlain, Ray Patlan, Students in "City as Surface Class" at California College of Arts and Crafts, Joanna Poethig, Bob Minuzzo, Kay Springer, Anna Novakov, Judy Chan, Ric Laubscher, Hilda Shum, Brendan Murdock. Design: Mark Fox and Giorgio Baravalle / BlackDog. Funded by the Public Utilities Commission.




**DEDICATED TO BERNARD AVERBUCH**

## END NOTE

Funding for this program was provided by the Public Utilities Commission during the recent reconstruction of Market Street. The demand for more public transit necessitated a retro-fit of Market Street's urban design to accommodate both surface and underground transit.

Public participation has been integral to the program's development. Without the support of a Citizens' Advisory Committee in 1984, it is unlikely that the Public Utilities Commission would have made this contribution to art on Market. In 1988, workshops were conducted with local artists, architects, business persons, engineers, interested citizens and government officials to develop the Market Street Site Profile. The Site Profile describes the various zones that comprise Market Street, commenting on history, use, populations, problems and vision for a public art program in this context. The Arts Commission again asked the public for recommendations regarding the Design Team candidates who would be selected to develop this Arts Master Plan. During the Master Plan development process, members of the public contributed ideas, concepts and philosophy—many of which are included in this document.

A PROJECT OF THE SAN FRANCISCO ARTS COMMISSION 25 VAN NESS AVE. #240 SAN FRANCISCO, CA 94102